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AMERICAN ART NEWS.

VOL. VIII, No. 31.

NEW YORK, MAY 14, 1910.

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SPECIAL ANNOUNCEMENT.

With this issue the AMERICAN ART NEWS will, as usual during the summer, cease to appear weekly until the 15th of October next, when the weekly issues will be resumed.

The regular summer MONTHLY issues will be published on Saturdays, June 18, July 16, August 20 and September 17.

EXHIBITIONS.

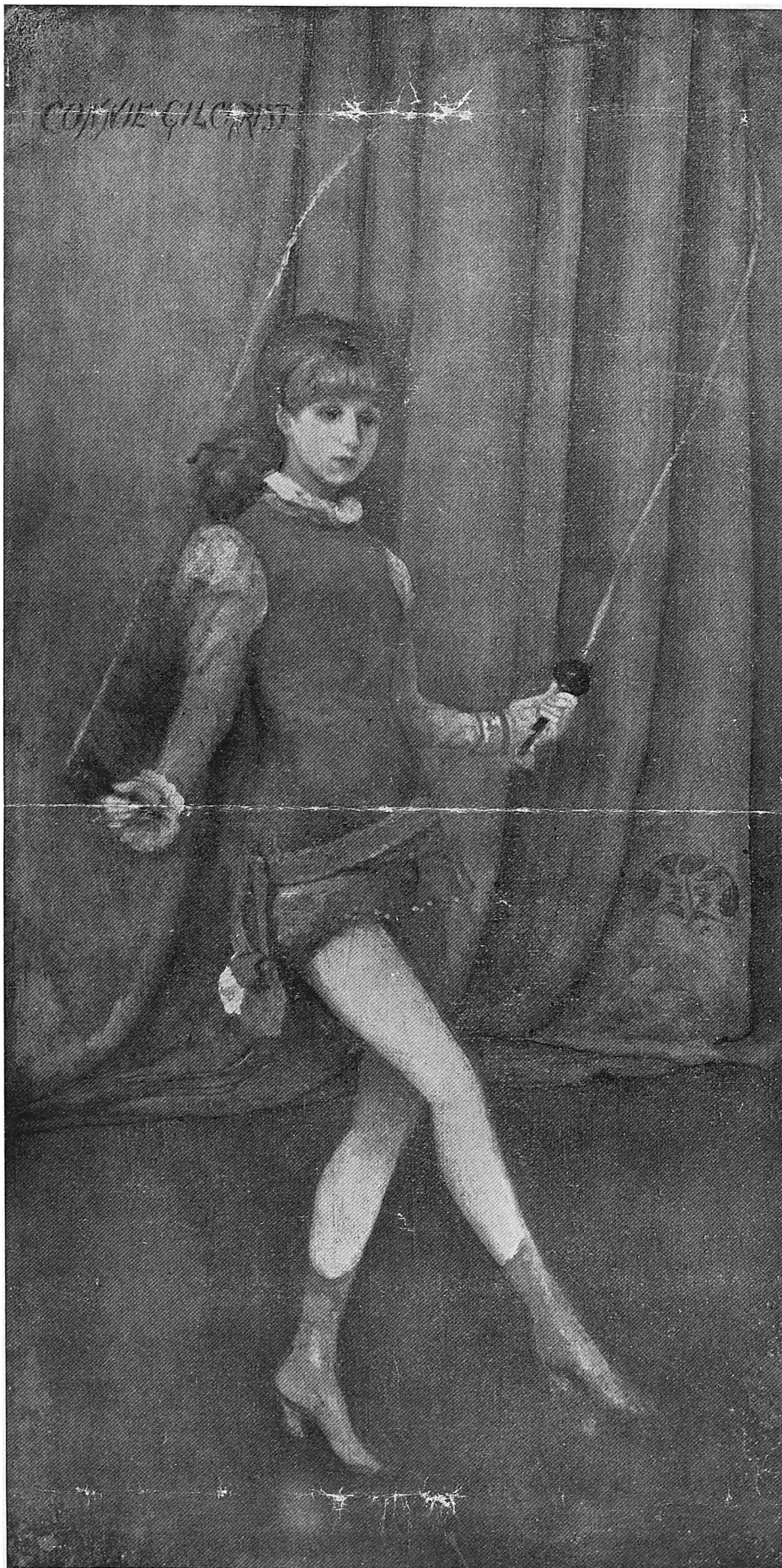
Calendar of New York Exhibitions.
See page 6.

New York.

- Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
- Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery, 479 Fifth Avenue—Antique works of art.
- C. J. Charles, 251 Fifth Avenue—Works of art.
- Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers, 302 Fifth Avenue—Works of art.
- Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- Fifth Avenue Art Galleries, 546 Fifth Avenue—Household decorations.
- The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
- M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.
- Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries, 12 West 40th St.—Works of art.
- Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery, 550 Fifth Avenue—Selected American paintings.
- Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
- Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
- Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
- Boston.
- Vose Galleries.—Early English and modern paintings (Foreign and American).
- Chicago.
- Henry Reinhardt.—High-class paintings.

Washington (D. C.).
V. G. Fischer Galleries.—Fine arts.
Germany.
J. & S. Goldschmidt, Frankfort.—High-class antiquities.

English mezzotints and sporting prints.
Maggs Galleries.—Rare Americana, engravings, autographs and rare books.



"THE GOLD GIRL" (Connie Gilchrist)
By J. McN. Whistler.

Recently purchased by Mr. George A. Hearn from M. Knoedler & Co.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early

Obach & Co.—Pictures, prints and etchings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Victoria Gallery.—Old masters.

HEARN SECURES A WHISTLER.

The announcement is herewith made with gratification and pleasure of the recent purchase from Knoedler and Co. by Mr. George A. Hearn of the notable example of Whistler, the "Portrait of Connie Gilchrist as a Dancer" better known as "The Gold Girl," reproduced on this page.

The picture was painted by Whistler in 1876, when Miss Gilchrist, now the Countess of Orkney, she having married the Earl of Orkney in 1892, was a dancer at the Alhambra Music Hall in London. The artist sketched Miss Gilchrist, then a girl of sixteen, in several visits to the Music Hall. The canvas measures 43 inches in width by 85 in height and is in Whistler's best and happiest manner. It has a delicious color scheme of warm browns, mellowed into the richest of dull golden tones, and the feeling is one of life and joyousness. The artist evidently painted the sprightly maiden *con amore*. Mr. Hearn is to be congratulated upon his acquisition, as is also the art world of New York.

NEWS ITEMS.

The National Academy re-elected Wednesday John W. Alexander as president, Herbert Adams as vice-president, Harry W. Watrous corresponding secretary, Francis C. Jones treasurer, and Charles C. Curran recording secretary in place of Kenyon Cox. The following associates were elected academicians: John M. Carrère and William Rutherford Mead, architects, and Montague Flagg, Albert L. Groll and Birge Harrison, painters.

The Worcester Art Museum has just acquired from the Vose Galleries of Boston an important example of William Hogarth. It is the portrait of Selina, Countess of Huntingdon. This fine canvas comes from the collection of the late Dr. Benson, Archbishop of Canterbury.

Mme. Marie Cazin, widow of the celebrated French landscape painter, J. C. Cazin, is writing a life of her husband. Much of the book will be devoted to the history of her husband's pictures.

At the meeting of the Historical Society of Pennsylvania in Philadelphia on Monday evening last, an original portrait of Gen. Anthony Wayne, the gift of Mrs. Joseph W. Drexel, was presented.

Carroll Beckwith, who will leave New York next month to spend an indefinite time in Italy, recently presented three important canvases to American museums. The Indianapolis Museum will receive a full-length standing portrait of Wm. M. Chase, exhibited at the Paris Salon in 1883. "Grandmother's Love-Letters" will go to the Providence Museum and the Toledo Art Gallery will receive "The Falconer."

These museums have all shown marked appreciation of Mr. Beckwith's generosity, not only because of the quality of the works received, but because of the important position he has long held in American art and the sincere and unselfish work he has done for its advancement, as well as his charm of personality, which has won him respect and admiration from artists and laymen alike.

AMERICAN WATERCOLOR EXHIBIT

(Final Notice).

The forty-third annual exhibition of the American Watercolor Society, now on at the Fine Arts Galleries in West 57 Street, to May 22 next, grows with study in interest and importance. As was said in the opening review it is not a great exhibition, nor does it contain any so-called "star" pictures, but it is marked by an abundance of good serious and honest work. Its most interesting feature and one that is novel, is the display in the Centre Gallery of 245 artists' drawings, which include examples of some of the best known American painters, a group of etchings by C. W. Mielatz and a retrospective group of etchings and engravings by the late James E. Smillie, one of the founders of the Society and for many years President of the Old New York Etching Club. A review of this display was given a fortnight ago.

The Vanderbilt Gallery.

The Vanderbilt Gallery has, as usual, some of the best works of the exhibition. In addition to those already mentioned, notice should be made of Jules Guerin's "Moonlight on the Riviera," characteristic in its stippled effect and full of poetry. Alexander Robinson's rich colored picturesque Venetian Scenes, Frank C. Mathewson's "Bally-shannon, Ireland," lovely in color and feeling, Glenn Newell's typical and strong cattle and figure piece "Tillers of the Soil," Emma L. Cooper's "Road to the Tower," Charles P. Gruppe's rich and feeling "Watching and Waiting," Charles Warren Eaton's characteristic "Woods at Evening," and Harry Fenn's "Mills of Ronda"—the last a thoroughly strong, good work, which, strange to say has received some seemingly undeserved harsh criticism. There are also good works by J. E. Bundy, a landscape with lovely sentiment and good distance, Miss M. B. Titcomb, (a pupil of Tarbell's) a figure and interior, well painted and good in color, W. G. Schneider "The Opalescent Fan," strong and well painted, Harriet Roosevelt Richards' "Runaway Rabbits" an exceptionally good child piece, W. Merritt Post, a tender landscape, Carlton T. Chapman "Road to the Landing," an unusual subject for this good painter, and a fine canvas, and I. A. Josephi "Windy Day," lovely in color and with good sky.

Alice Schille sends a strong and well painted figure piece "Mother and Child," and Alethea Hill Platt a pastel, a wood interior, painted very directly, with sympathy. From Jay Hambridge comes a figure piece, "Dancing Children" with good action, and from Lee Lufkin Kaula, a dainty and refined little figure piece "Vanity." There is rich color in William Ritschel's "Waiting," and Clara T. McChesney sends a quaint and well painted figure work in the "Poke Bonnet." Shirley Williamson's poetic "Twilight" and Colin Campbell Cooper's dramatic and effective painting of a downtown street "Liberty Street Crevasse" are especially worthy of mention. There is a brilliant coast scene by Reynolds Beal, "Noank from Mason's Island," and a delightful little study of childhood from A. E. Albright. There is good painting of snow in Eliot Clark's landscape, and E. Irving Couse sends a typical Indian picture in "The Magic Flute." Edward Dufner's "Sheltered Island" has lovely color and sentiment, there is a good sky in Douglas C. Fidler's "Late October" and splendid drawing and fine action in Howard Smith's

"Battleship." Charles P. Gruppe's charming "Banks of the Genesee," Edward H. Potthast's "Boat Landing" and Charles Warren Eaton's pastel "Moonlight—Luxembourg," with its lovely sentiment and good feeling of night, complete the list of the best works in the Vanderbilt Gallery.

The South Gallery.

The South Gallery has a fair proportion of notable pictures. These include E. H. Potthast's "From Foreign Lands," William H. Lippincott's series of outdoor sketches in Mexico, a characteristic and exceptionally good sea piece by George Wharton Edwards, C. D. Weldon's delightful figure piece "Friends," Gordon Grant's good marine, "The Merchantman," M. B. Titcomb's landscape with its good light and color and Gustave Weigand's pastel landscape, exceedingly rich in color.

There are also in the gallery Charles Austin Needham's lovely and delicate "Golden Hour," E. L. Warner's "Mountain Brook," R. M. Shurtleff's characteristic landscape "June," Loyal Field's lovely landscape "October," Martha Baxter's rich color pastel portrait of "Miss B.," Mary T. Hart's delightful little landscape "The Garden Path," A. L. Groll's Arizona landscapes with all his characteristic color, John T. Huffington's "March 17," good in feeling, Blanche Dielaye's charming and tender "Moonlight," L. W. Ziegler's "Farther Shore," Rhoda Holmes Nicholl's excellent portrait of "Miss D.," a series of studies and sketches by the late James D. Smillie, in his characteristic manner, and a delicious little study of a cherry tree in full bloom by Genjiro Kataoka, the Japanese artist.

James B. Townsend.

WASHINGTON.

The Corcoran Art Gallery will hold its third biennial exhibition of contemporary American oil paintings next December. The exhibition will be opened on December 13 and will close January 22, 1911. The two similar exhibitions previously held were attended by over one hundred thousand people, and although forty-seven pictures, aggregating over \$97,000 were sold at these, the Committee hopes to make even a more notable success of the coming exhibition. Only oils by living American artists, and not before publicly exhibited in Washington, will be eligible.

Former Senator William A. Clark has offered the following prizes, First, \$2,000 with gold medal; Second, \$1,500 with silver medal; Third \$1,000 with bronze medal; Fourth, \$500 with Honorable Mention.

The jury which will select the paintings and award the prizes will consist of F. D. Millet, chairman; William Sergeant Kendall, Edward W. Redfield, Frederick P. Vinton and Lewis H. Meakin.

CHICAGO.

The 22d Annual Exhibition of watercolors, pastels and miniatures opened in the Art Institute on Tuesday.

The Howard Mansfield collection of the etchings of Charles Meryon, purchased from the Stickney bequest, were shown at the dedication of the new printroom on Tuesday. The group of etchings by Herman A. Webster, purchased from the Fair fund and nineteen additional plates by Piranisi and the Grolier catalogue of Whistlers presented by Clarence Buckingham, are recent acquisitions to the print collection of the Art Institute.

BOSTON.

R. C. & N. M. Vose have on exhibition in their galleries, 320 Boylston St., "Venus Mourning for Adonis," by Benjamin West. The canvas is signed and dated 1772, and was bought from Lord Halifax. It is a large picture, both in size and execution, and in spite of an unusual amount of detail, it is treated in a spacious and majestic manner.

A collection of landscapes by Harry L. Hoffman is now on exhibition in the main dining room of the Boston City Club. The pictures were mentioned when shown at the Copley Gallery.

George C. Folsom is showing in his gallery, 400 Boylston St., a number of new pictures, including a sheep painting by Cremano and an early Diaz, representing Venus and Cupid.

ATLANTA (Ga.)

The exhibition of paintings by the Atlanta Art Association and the Architectural display under the auspices of the Architectural Art League, now on at the Grand Opera building, are attracting much favorable attention and criticism. In the collection which William P. Silva is showing there are Spanish, French, Italian and English landscapes, Moroccan scenes, views of Charleston, scenes on Lookout mountain, and his work of the past six months during his stay in Savannah. One of his Salon pictures, "Twilight," is a landscape near Longpre, France.

In the Architectural department there are several good exhibits. From the New York studio of Ludlow & Peabody come several beautiful specimens, one of these a model of the Alumni building of the University of Georgia.

Specimens of the work of Hal Hentz and Harry Leslie Walker are also shown.

WORCESTER (Mass.)

The Art Museum has three superb portraits by Wm. Hogarth, the earliest and most intensely national of English painters. Two of the canvases are of husband and wife, Mr. and Mrs. William James, signed and dated 1774, the year before the artist gave the world the series of six paintings entitled "Marriage à la Mode." In the exhibition, which closed May 1, there were shown 148 small bronzes by members of the National Sculpture Society. The group by MacMonnies, "Diana and the Bacchante," attracted special attention, as did Graffy's fine "Generation to Generation" and "Symbol of Life."

The Seventh Annual Spring Exhibition from May 15 to 22 inclusive, will consist of original works in oil, watercolors, pastels, miniatures, wood carving, pottery and sculpture.

The Thirteenth Annual Summer Exhibition of oils by 50 living American artists will open June 3 and close Sept. 18.

NEWARK.

Among the portraits now at the Public Library are those of Gen. Frederick F. Frelinghuysen, which concludes the family group of United States Senators; Elisha Boudinot, and of Robert Ballantine, by Benjamin Constant. The Mercer family is represented by portraits of Mrs. William Mercer, Mrs. Archibald Mercer and Mrs. Cortland Parker.

A group of Adrianna Tuttle's miniatures completes the exhibition.

TERRE HAUTE (Ind.)

The art exhibition now on here has several features of interest and is attracting much attention. In the collection of pottery loaned by citizens, there is a XVII Egyptian Dynasty alabaster vase. It is accompanied by a certificate of antiquity from the Blanchard Museum in Cairo, Egypt, and was found near Sharia, upper Egypt.

PHILADELPHIA.

At the annual meeting of the Pennsylvania Society of Miniature Painters, May 5, the following officers were reelected to serve for the ensuing year: President, Mrs. Emily Drayton Taylor; vice president, Mr. Ludwig E. Faber; secretary, Miss A. Margaretta Archambault; treasurer, Miss Sarah Y. McFadden.

The ninth annual exhibition of miniatures will be held at the Academy, Nov. 12—Dec. 11 next. It will consist of original modern miniatures on ivory, not publicly shown here before.

VENICE ART EXHIBIT.

The Duca degli Abruzzi and other officials opened the Ninth International Exhibition of Painting and Sculpture in the Giardini Pubblici, Venice, April 23. It is the most important art show ever held in Italy. The exhibition is usually held from April to October in odd years. The last was held in 1909 and the next would not naturally occur until 1911. Several months ago, however, it was decided to hold the exhibition this spring and summer, in order to avoid clashing with the Fine Arts Exhibition next year in Rome. Among the Italians exhibiting are Filippo Carcano, Vittorio Grudeney, il Piatti, Leonardo Bazzaro, and il Mortelli. Among the foreigners are Alfred Philippe Roll and August Renoir of France, J. Israels of Holland, F. Courten of Belgium, Gustave Klop of Vienna, and John Lavery of London. Lavery's pictures, composed of portraits, marines and landscapes, form one of the most important exhibits. To make the collection complete the French and Belgian Governments, the National Gallery of Scotland, the Modern Gallery of Dublin, the Corporation Art Gallery of Bradford, the Uffizi of Florence, and a number of private persons in England and Scotland have loaned examples of this artist's work. Mr. Lavery is now in Venice.

MORTLAKE TAPESTRIES SOLD.

Three pieces from the famous Mortlake looms were sold at the Fifth Avenue Art Galleries recently. They belonged originally to a set of nine, illustrating the story of Vulcan and Venus. The set was probably dispersed upon the execution of King Charles. Four are now in one of the palaces at Stockholm; four, including the three for sale, belong to Mrs. Arthur Johns of this city, and were for some time on exhibition at the Metropolitan.

Mrs. Johns's tapestries measure, in feet, 13.8x8, 13.8x7.11, and 13.8x7.10, are signed with the initials of Philip de Meacht, master-weaver at Mortlake in 1622, when they were woven, after designs by Francis Cleyn of Mecklenburg, for Charles I, who was then Prince of Wales. Apparently, the four pieces owned by Mrs. Johns found their way to France after the death of Charles, for the Prince of Wales's feathers have been replaced by arms on which fleurs de lys are quartered and which are surmounted by a French ducal coronet.

The tapestries, close upon three hundred years old, have deep borders of considerable beauty, with rich scrolls into which medallion portraits have been introduced.

Mr. Edward P. Sperry has just returned from Boston, having secured an order for twelve windows, the competition for which has been very keen. The subjects are historical, depicting events in the first few years of the Pilgrim Colony at Plymouth, Mass., where the windows are to be placed.

After the funeral services of J. Q. A. Ward, a death mask was made of the late sculptor by Frederick Monahan, the young sculptor.

AROUND THE STUDIOS.

Albert Herter is exhibiting some beautiful tapestries in his gallery at the Gibson Studios. They were woven for the E. H. Harriman home at Arden, the country homes of John D. Rockefeller, Jr., at Pocantico Hills, W. Blau, at Oyster Bay, L. I., and Daniel J. Reid, at Irvington, and the town houses of Dr. Christian Herter and Mrs. J. J. White, of Washington, D. C. The exhibition will be open all next week.

C. Allen Gilbert will spend the summer in the foot-hills of the White Mountains.

The Woman Sculptors' exhibition at the School of Applied Design for Women has been such a success that it has been decided to keep it open until May 21.

Daniel Chester French will sail for Europe May 19, and will be gone the entire summer.

Karl Bitter has gone to Europe for the summer.

Adolph Wineman has finished a heroic-size statue of Alexander J. Cassat. The statue will be placed in the new Pennsylvania Terminal station in this city. Mr. Wineman will be in this city during the summer working on several pediments for the Brooklyn Institute of Arts and Sciences.

Dana Pond has completed a portrait of Mrs. Mason Raborg. He will sail for Europe June 22.

F. K. M. Rehn will spend the summer painting in Magnolia, Mass.

J. Francis Murphy will spend the summer in Arkville, N. Y.

E. L. Henry is recovering from a severe attack of pneumonia.

Miss A. M. Pittee, who handles the work of several well known American artists, will spend the summer in the West.

Piero Tozzi is finishing portraits of Countess Thamora De Swisky and Catherine Baker before going to Europe for the summer.

Sallie James Farnham has been in Washington installing her frieze in the Bureau of American Republics. The work occupied about six months' time and represents the history of the discovery of America.

Mrs. Farnham is now occupied designing a trophy cup to be raced for this summer by the Thousand Islands Yacht Club.

At his Holbein studio, Charles E. Cookman is showing two recent composition pictures, both of which have good outdoor feeling and atmospheric qualities. "Nymphs and Satyr" is especially good. He is painting a sunlit picture which shows nice flesh color and originality of composition. Later in the season Mr. Cookman will go to Columbus, Ohio, to spend part of the summer.

Hugo Ballin recently completed a satisfactory portrait of Mrs. J. Meyer and a charming and characteristic portrait of little Miss Meyer. Other works completed at his studio last winter were the portraits of Mr. and Mrs. Klingerstein. He is now busy making studies for an important decoration. His "Mother and Child" was purchased for the Montclair Gallery.

Charlotte B. Coman's canvas, "Up-land Farms," was recently purchased by the Denver Art Association for its permanent exhibition. At her Van Dyck studio is a recent picture, "Even-tide," which artists pronounce her best work. It is full of the poetry and charm for which her work is noted and is lovely in tone, and individual in expression. Mrs. Coman expects to spend the summer at Elizabethtown, in the Adirondacks. She will leave New York early in June.

Charles P. Gruppe's "Woodcutters" was purchased by the Maryland Institute of Baltimore for its permanent collection.

At his studio, 114 East 23 St., David J. Gue is holding an exhibition of several fine canvases, representing his past winter's work. The display includes landscapes and marines, of the latter two exceptionally fine ones, painted at Porto Rico, where he recently spent some weeks. A moonlit marine, whose silvery tones and vibrant water blend in tender harmony with a splendid sky, is one of the most able canvases yet produced from the brush of this "lover of the sea." Mr. Gue will spend the summer in France, in all probability, on the Brittany Coast.

Augustus Vincent Tack will spend the summer at Deerfield, Mass.



FRUITS OF LOVE

By G. Segantini.

At the Heinemann Galleries—Munich.

I. Scott Hartley's colossal portrait bust of Professor Charles F. Chandler, which was modeled for Havemeyer Hall, Columbia University, will be placed May 30. The artist has also modeled a smaller portrait which was presented to the professor at a dinner given in his honor last week. Mr. Hartley will spend the summer at his studio in Southampton, L. I.

Roland Hinton Perry's recent full-length seated portrait of John Mason, the actor, was shown in Knoedler's window this week. It is a strong work, well drawn, good in color and expression and dignified in treatment.

Purchasers of canvases by Charles Melville Dewey, during the past season, have been the Brooklyn Art Institute, the Seattle Art Institute and the Los Angeles Museum. Mr. Wm. T. Evans bought one for the National Gallery at Washington and another for Montclair. Mr. Dewey will be kept busy at work in and near New York during the greater part of the summer.

At his Holbein studio W. O. Swett, Jr., is showing several recent landscapes of unusual charm, painted in a high key. He will leave in June for Deerfield, Mass.

Paris.

E. Bourgey—Coins and medals.

Canessa Galleries—Antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

SALES.

Fifth Avenue Art Galleries, 546 Fifth Avenue—Decorative objects and furnishings from several estates. Sale daily at 2.30 o'clock.

OBITUARY.

Dr. George Fisk Comfort.

Dr. George Fisk Comfort, L. H. D., LL.D., an art critic and educator, died May 5 at Montclair, N. J., aged seventy-six years.

He was one of the founders of the Metropolitan Museum, a founder and first dean of the College of Fine Arts in Syracuse University, the first college in this country to grant degrees in fine arts; an organizer of the American Philological Society, the Central New York Society of Artists and the Museum of Fine Arts in Syracuse. He was the author of several educational and text books, a frequent contributor to periodicals and a member of many national and international societies of arts and letters.

Dr. Comfort was born at Berkshire, in Tioga County, N. Y. He was graduated from Wesleyan in 1857, and studied art, philosophy and history in Europe from 1860 to 1865.

NEW AMERICAN SCULPTOR.

The Count de Castellane has discovered an American sculptor, a native of Iowa, whose name is David Edstrom, and who has recently won distinction. Nothing was heard of this artist until he had won recognition at the Paris Salon, Munich, and in Venice. The Museum of Gottenburg now owns some of his works, and the Thiel Gallery at Stockholm has ten statues of great beauty.

In the present Old Salon at Paris he exhibits his most remarkable statue, "Rhapsody." Mrs. Whitelaw Reid has secured examples of Edstrom's works for her private collection.

At his Holbein studio Herbert Clark is completing a frieze for the private horse-show ring of Alfred Vanderbilt at Newport. The frieze, which consists of seven panels in flat relief, represents fox-hunting scenes, and the country around the owner's estate. They will be cast in composition, tinted in sepia and ivory, and will be placed about June 1. Last year Mr. Clark executed a series of seven panels for the same building, representing coaching scenes.

Frederick Kost is at his studio in Brookhaven, L. I., for the summer.

Lyell Carr will spend the summer at Black Mountain, N. C. He recently sold a canvas to Mr. H. Hays, the New Haven collector, and two to Mr. Irving Trowbridge.

Wm. Henry Cotton will spend most of the summer at Newport.

AMERICAN ART NEWS.

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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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American Express Co. . . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S. W.

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . . 11 Rue Scribe
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Chicago Daily News Place de l'Opera
Thomas Cook & Son Place de l'Opera
Students' Hotel 93 Boul. St. Michel

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MUSEUM'S RECENT GIFTS.

We devote much space in this, our last weekly issue of the art season now closed, to a notice and description of the recent accessions to the Metropolitan Museum. These accessions are not only important, but are the most valuable and noteworthy that the institution has received for some time past. The large and fine example of Rubens, which is said to have cost the Museum some \$75,000, was well worth the sum and its acquisition will compensate to a large extent for the disappointment felt and expressed at the Museum's failure to acquire certain of the more notable canvases at the recent Yerkes sale.

The gift of five foreign and fifteen

American pictures by Mr. George A. Hearn, a Museum Trustee and one of New York's most intelligent and generous art patrons, is really an extraordinary one. We are especially gratified by Mr. Hearn's evident sincere interest in and desire to build up and make as complete as possible the Museum's collection of American paintings. For five years past we have urged, not only the advisability, but the patriotic necessity of the Metropolitan's devoting more attention to the formation of worthy and complete collections of the art of this country, and now that Mr. Hearn, through and by his generous endowment and his gifts of American pictures, has enlisted in this work we have no fear of its being left incomplete or undone.

We could wish that the Museum could strengthen its collection of works by the early American painters. In this it lags woefully behind other and less wealthy, influential and leading art institutions of the country.

RECENT GIFTS TO MUSEUM.

The Metropolitan Museum announced last week, too late for detailed notice in the last issue of the ART NEWS, perhaps the most important list of accessions of the past few seasons. These included, in addition to twenty pictures presented by Mr. George A. Hearn, as elsewhere noticed, an unusual example of Rubens' "The Wolf and Fox Hunt," a canvas twelve feet long by eight feet high, originally painted for General Legrandes, Commander of Marquis Spinola's artillery in Flanders. It later was owned by the descendants of Count Altimera, was taken from them in the Napoleonic wars, was shown in the Louvre in 1814, restored to its owners, returned for sale to Paris, was bought by John Smith the dealer, sold by him to Alexander Baring, first Baron Ashburton, and finally passed into the possession, at the private sale of the Ashburton pictures in London two years ago, of Sulley and Co. who disposed of it to the Museum.

The picture is a striking one and has eight figures and several animals; the last life-size and probably painted by Wildens. The canvas is well preserved and still characteristically brilliant in color, and, as it is part of the business of an Art Museum nowadays to have a large example of Rubens, the Metropolitan and the art public are to be congratulated upon this acquisition.

A companion picture from the same collection shown at the Sulley Galleries in London at the same time two years ago, was purchased by Mr. T. J. Blakeslee of New York and now adorns a well-known private American collection.

A Berlin cable announces an unfortunate accident caused by a violent storm, breaking a pane of glass in the skylight of the Van Dyck room of the old Pinakothek Museum, Munich, in which hung Van Dyck's "Burial of Christ." A strip was "ripped from the canvas containing an arm and shoulder of the Madonna, but fortunately the figure of the Saviour was not injured. There were 46 of the master's work in this room, but none of the others was injured. The "Burial of Christ" was painted during Van Dyck's visit to Italy in the early XVII century.

A MUNIFICENT MUSEUM GIFT.

The gift last week of Mr. George A. Hearn to the Metropolitan Museum of four notable pictures by such early European masters as Sir Joshua Reynolds, Sir Thomas Lawrence, John Crome, Van Dyck and one of the late Cecil Lawson, and of no less than 15 representative canvases by modern American painters, was a surprising and gratifying event of the closing art season.

The intelligent connoisseurship of Mr. Hearn and his zeal and interest in the cause of art education are well emphasized, did they need such emphasis, in this munificent and remarkable gift, which represents, apart from its artistic side, a money value of at least a quarter of a million dollars.

The examples of the early foreign painters are all of unusual quality. The Van Dyck, a double portrait, "The Earl of Arundel and Grandson," depicts a nobleman in armor standing beside a youth clad in red with a yellow flag in the background. The canvas is one of rare distinction. The "Miss Baring" of Sir Thomas Lawrence is an admirable and also characteristic example and the Sir Joshua, a portrait of Mrs. Barnard, is a presentment of a dignified matron clad in a white robe with a wrap of strawberry velvet, most aristocratic in mien and pose. The "Old Crome," who is coming into his own and deserved fame, is a noble landscape, rich in quality and deep and true in feeling. The example of the later and Victorian painter Cecil Lawson, also a landscape, is usually broad and fine. Most of these fine canvases were noticed and praised when shown at the Lotos Club last winter.

The selection of fifteen Americans made by Mr. Hearn is a most happy one. "The Quadroon" of George Fuller is considered by some judges the most important figure work by an American painter. Carlsen's "Open Sea" is certainly the best of his recent strong marines and coast scenes. Winslow Homer's "Northeast" is too well known to need description, and George Inness's "Medfield" has unusual simplicity and charm. The Wyant is the fine "Adirondacks," that superb sweep of air and sky, and the Tryon is the dreamy poetic "Moonrise."

Horatio Walker is well represented by "The Harrower," and Sergeant Kendall by his recent Academy "Psyche," that most delightful study of child expression and nature. The example of Sargent, the head of the Gypsy "Gitana," is a fine exemplification of his earlier manner, rich and full in color, and the example of J. J. Shannon, "Edith," is also thoroughly good and characteristic. Elihu Vedder is characteristically shown in his "Pleiades" and Theodore Robinson never painted a better landscape than the "Giverny."

The ART NEWS anticipated Mr. Hearn's good judgment by publishing reproductions of William M. Paxton's "Tea Leaves," shown at the last Philadelphia Academy, and Alphonse Jonger's decorative, charming child figure study "Louise."

Altogether a most careful and excellent selection of modern American pictures.

The detailed list of pictures presented by Mr. Hearn follows:

Foreign Pictures.

"Landscape"	by John Crome
"Mrs. Barnard"	Sir Joshua Reynolds
"Landscape"	Cecil Lawson
"Miss Baring"	Sir Thomas Lawrence
"Earl of Arundel and His Grandson, Afterwards Sixth Duke of Norfolk,"	Sir Anthony Van Dyck

American Pictures.

"Open Sea"	by Emil Carlsen
"Quadroon"	George Fuller
"Spring"	Lillian M. Genth
"Northeast"	Winslow Homer
"Evening, Medfield"	George Inness
"Louise"	Alphonse Jongers
"Psyche"	William Sargeant Kendall
"Tea Leaves"	William M. Paxton
"Gitana"	John S. Sargent
"Edith"	J. J. Shannon
"Giverny"	Theo. Robinson
"Moonrise"	D. W. Tryon
"Pleiades"	Elihu Vedder
"Harrower"	Horatio Walker
"Adirondacks"	Alexander H. Wyant

EUROPEAN ART NEWS.

The celebrated Pellerin collection of paintings by Edouard Manet is at present exhibited in Berlin. Later on it will be shown in Vienna, Munich, Paris and New York.

A private collection of etchings by Chadowiecki was recently sold at auction at Leipsig. The owner was Mr. Stechow-Engelmann and he succeeded in collecting some of the choicest specimens of this Berlin artist, whose work is now so much sought after. The prices paid in most cases ranged between 500 and 1,000 marks.

The well-known Danish painter, Professor Oscar Mathiesen, who was Denmark's art commissioner, at Chicago, in 1893, and who has painted a series of charming and clever water-colors from the Yellowstone Mountains, is at present arranging a Grand Duchess Olga Alexandrowna.

Mme. Anna Boberg, the distinguished Swedish woman painter has arranged a large exhibition of her eminently clever work in the galleries of Durand-Ruel, Paris. Mme. Boberg boasts, the honor of having the world's most motherly studio, in Lofoten, high up in Norway, whither she frequently repairs from her charming home in Stockholm. She prefers good sized canvases and sea or landscapes with striking atmospheric effects, and Mme. Boberg has formally exhibited in Paris, Venice and Brussels with most satisfactory results.

Negotiations are pending for an exhibition in America of the arctic paintings by the two Danish artists, Aage Bertelsen and Achton Friis, who were members of the Danish expedition to North Greenland, where the leader of the expedition and two of his companions perished. It is a very interesting collection, which has been exhibited in Germany, London, etc.

An exhibition of works by the famous Norwegian painter, Erik Werenskold and some of his compatriots, will be opened in the Stockholm Art Union some time in April.

The Hungarian Art Exhibition in the show-rooms of the Secessionists in Berlin, has attracted considerable attention. Besides a dozen pictures by Munkacsy, it mostly contains modern Hungarian work.

\$275,000 FOR VENUS.

A special cable despatch to The Sun from London says Lord Balcarras, presiding at the annual meeting of the National Art Collection Fund, referred to the controversy over the "Rokeby Venus" in the National Gallery.

He intimated that the fund had an offer which would enable it at any time to sell the picture for \$50,000 more than the fund paid for it three years ago, or \$225,000.

LONDON LETTER.

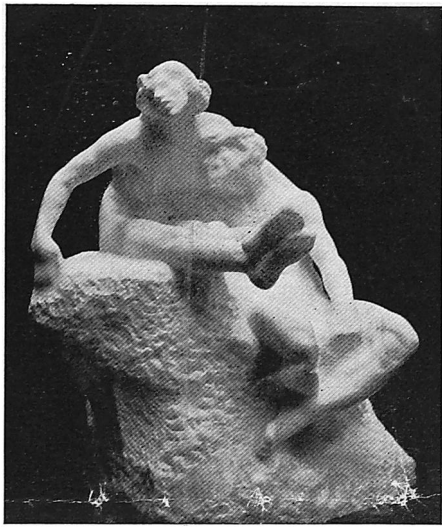
London, May 4, 1910.

American art is well to the fore at this year's Royal Academy, now open. John S. Sargent sends no portrait, but his four landscapes and Edwin Abbey's two big paintings for Pennsylvania were the most discussed works at the private view. Both the last are admirably placed in positions where they can be seen some galleries off, and the snow scene, "Camp of the American Army at Valley Forge," is a wonderful piece of illusive realism. "Penn's Treaty with the Indians" is more broadly painted, its leading feature being the exceedingly vivid tints of the autumn foliage over the heads of the figures. More exacting critics complain that these pictures are not decorations at all, and this point of view is summed up by the critic of "The Athenaeum," who says: "Recognition of Mr. Abbey's charm as an illustrator only makes clearer his failure in these pictures, which have neither the intimacy of that early work nor the reserve of which we were offered some slight promise in his first and most satisfactory attempt at a decorative picture." "Penn's Treaty" is held to be "scenic—that is to say, its statement, however diffuse, carries at a distance by dint of chromatic violence." On the other hand, "Valley Forge" "is purely an easel picture expanded to an unnatural scale." Of Sargent's four landscapes the most admired is "Glacier Streams," which shows his wonderful knowledge of mountain form expressed with great breadth and luminosity. "Albanian Olive-Gatherers" is a rather larger picture with small figures brilliantly illumined in a sunny landscape, "A Garden at Corfu" is a luminous sketch, and "Vespers" shows an Oriental figure against sunlit walls and foliage.

J. J. Shannon shows a dignified presentation portrait of "The Duchess of Buccleuch," portraits of Mrs. Frederick Montague and Miss Sylvia Myers, and a more fanciful portrait entitled "Black and Silver," his diploma work to be deposited at Burlington House on his election as Academician. The late Sir W. Q. Orchardson is represented by his last work, a finely characterized portrait of E. A. Abbey and a thoughtful, sympathetic rendering of Mr. Richard Atkinson Robinson; another recently deceased Academician, John M. Swan, by a picture of polar bears, "The Cold North," and the original model for one of the colossal lions of the Rhodes Memorial. A feature of this Academy is the excellent work shown by some of the older men. G. A. Storey's "Portrait of the Painter's Mother," an early work, is generally admitted to be the finest portrait in the exhibition, masterly in drawing and characterization, very refined and harmonious in warm light-brown tones. H. W. B. Davis shows an advance in quality of paint and illumination in two pure landscapes, "Valley of the Liane, Pas-de-Calais" and "The Head of the Pool," though the last like many other Academy pictures would be better on a smaller scale, its huge dimensions betraying too clearly its aim to "arrest" as an exhibition picture.

The landscape work shows the growing influence of the French Impressionists even in this heart of art conservatism. E. Phillips Fox shows two distinctly neo-impressionist paintings, one a family group in a vivid garden, strongly reminiscent of Renoir. William Strang unexpectedly betrays sympathy with Cezanne in the still-life on the table in his "Portrait Group," perhaps the strongest and most personal work in the exhibition, a little raw in color to some eyes, but iron in drawing and original in arrangement. Distinctly it is a new vision and marks progress on the part of the painter.

Augustus Koopman shows a joyous,



PAGANISM IMMORTAL.
By Gertrude V. Whitney.
In Woman's Art Club Exhibition—Macbeth Gallery.

brilliantly lit beach scene, "A Summer Day"; Rupert Bunny a decorative group of women in evening light, "The Sonata"; the Australian artist G. W. Lambert an equestrian group, "Holiday in Essex," amazingly real and painted in a brilliant and fluent Spanish manner. Brangwyn's decorative panel, "Wine," shows a bacchanalian figure with attendants, is fine in quality, the painting of the jar of wine and bunches of grapes being specially good, but the design as a whole less coherent than could be desired to carry at a distance. Prof. Gerald Moira's big panel "London" is more successful as a pure decoration, and well illustrates how a modern subject—an arranged view of St. Paul's—can be adapted to the grand style for mural purposes.

E. A. Hornel, Alma-Tadema, Alfred East, Stanhope Forbes and others send characteristic work that calls for no special comment.

Arnesby Brown's large landscape with cattle, "Silver Morn," which has been bought for the Chantrey Collection at the Tate Gallery, is very true in color and illumination, an able exposition of *la peinture grise*.

Gerald Kelly has again increased his reputation as a portrait painter by his dignified "Hon. Lady Talbot," which is not only a good likeness but remarkably thorough in workmanship, hands well drawn, arms well modelled, texture of black velvet and lace admirably expressed. Far too many portraits as usual have carefully painted heads and the rest of the canvas filled up in a slipshod, ineffective manner. The new Associate William Orpen's small full-length portrait of "The Hon. Sir Eric Barrington" is a good example of his skill in this genre, and George Henry's "The Nightingale" a fascinating study of waning day and artificial light on a girl standing by a window, beautiful in color, though the lower part of the figure lacks solidity.

The President Sir E. J. Poynter's big portrait of Edward VII in robes of state is generally felt to be lacking in atmosphere, dry and uninspiring. More interesting portraits of interesting people are Maurice Greiffenhagen's "Maurice Hewlett," Luke Fildes' "George Alexander," Herkomer's "Marquess of Ripon," Hugh G. Riviere's "Frank Benson," and Richard Jack's "Bishop of Winchester" (Dr. Ryle).

The sculpture contains little of moment. Gilbert Bayes' bronze statuette of an equestrian figure, bought for the Chantrey Collection, is a good example of his decorative style, and capable busts are shown by Tweed, Pomeroy, Framp-ton, Stirling Lee, Mervyn Lawrence and others. The most original exhibit is "The Wave," by Mary Pownall, carrying figures on its rearing crest, while the best piece of modelling is the fine little "Leopard Wounded" of Morris Harding, one of Swan's assistants, who seems well fitted to take up the mantle of his master.

PARIS LETTER.

Paris, May 4, 1910.

The Salon des Artistes Français is not wonderful this year. Many of the best known painters exhibit small canvases; some only one, while a few do not exhibit, but in general the standard is much the same as in previous years.

The picture commanding most attention and as being the largest is J. P. Laurens' "The Surrender of Yorktown" for the Court House at Baltimore, U. S. A. This decoration has quality of light and atmosphere and is a masterly piece of draughtsmanship. A small canvas by M. Laurens is a delicate characteristic detail interior. Joseph Bail's two interiors are strong in manner and contrast of lighting. Adler's "Les enfourneurs" is particularly good for its color and movement. Jules Lefebvre's "La vestale condamnée" is a frail figure leaning against a wall. Two woodland landscapes by Harpignies are characteristic. "Les trois Maries approchant du tombeau" by H. O. Tanner has the Eastern feeling of atmosphere and is painted in a beautiful luxurious flow of color. His "La fuite en Egypte" is a moonlight in broad blue and green tones. Max Bohm's "Heures dorées," bought by the State, is a broad, warm massing of figures influenced by the English School, and a portrait of his is an effective silhouette on the seashore. Henri Royer shows two Brittany subjects in a happy, dignified, broad manner. Richard Miller, with only one canvas, "La statuette chinoise," shows a stronger brush in technic, distribution of color values, tone quality, directness and surety. Mr. MacCameron's portrait in a low tone is a beautiful, mellow harmony.

E. W. Redfield's "Au bord de la rivière" is painted with big feeling. "L'hiver" is another canvas noted for its "Redfield" quality of vigor. Paul Chabas' "Sous les branches" is a silvery reflected lighting of bathing figures in decorative arrangement. M. Baschet's two portraits in simple, pleasing grace are deliberate, fresh and crisp. M. Avy's "Soir" is a figure composition with still life and clever in facility of handling. Jules Pages' "Mariniers" is a deliberate rendering of quay life showing a shadowed foreground relieved by dazzling sun spots. "Au Dessin," by M. Barthold, is interesting, and his portrait is a beautiful color harmony. Mr. Hubbell has scored a considerable success in his "La Sortie," which is a triumph in itself of rich color, big massing, and good tone values. Hughes Stanton is characteristic in "Pas de Calais," with passing clouds over country. C. Warren Eaton shows a quiet winter solitude. Antoine Calbet is delightful with a swimming figure in sunlight. Frank Boggs shows a canvas in silvery grays and a sunlight. Edouard Detaille's two large canvases are masterly in draughtsmanship, but cold in color arrangement. Désiré-Lucas shows tone massing in greens and browns. M. Sabatte's Cathedral interior, bought by the State, is strong and impressive. A Spanish "Onion Market" by M. Zo has splendid variety of color and his procession is pleasing in its play of warm sun lighting. Roy H. Brown's "Sur les dunes" is in well selected, quiet color, simple large massing, and is dignified. Seymour Thomas shows a portrait in a loose free manner. Mr. MacEwen shows a portrait and a two-figure canvas in the manner of the English school. A portrait of a child by Miss MacEwen is charming in simplicity.

Mrs. C. H. Armington's "La prière d'une Brugesoise" is a characteristic peasant type in a chapel interior. Mrs. A. V. Congdon shows a low-toned sunny landscape and Thomas R. Congdon an interior effect with silhouetted figures



APPLE BLOSSOMS.
By Louis Betts.
Honorable Mention—Carnegie Institute Annual Exhibition.

against a window and another interior treatment in a low key. "Le Jeu," by H. M. Hartshorne, shows an appreciation of true tone values and harmony of treatment with subject. Aston Knight is not so happy in his Venetian doorway as a picture. Ossip Linde shows a Venice sunlight of transparent color. Murray MacKay shows a figure interior and a small portrait. Miss Kretzinger shows a rather strong perspective in a portrait. A. D. Cope shows two portraits, one a pleasing, intelligent pose and the other a strong color arrangement. M. P. Bewley's "Roses" has a warm mellow color quality. A large canvas, "Le Petit marché aux Poissons à Bruges," is by Frank M. Armington.

Two titanic marble groups entitled "La Vie humaine" by G. G. Barnard form one of the most important exhibits in the sculpture section. F. Clasgen's "Agadore d'Andalousie" is a work executed under capable appreciation of form and grace of movement.

Among the etchings are those of Joseph Pennell, G. W. Chandler and Miss N. Coover.

At the Galerie des Artistes Modernes, Mr. George H. Leonard, the American painter, shows a small number of canvases. "La Marée du Soir" is a scheme in blue-grays. "Dans la Forêt, Fontainebleau" is a cold gray day in the woods; "La Gare Abandonnée" a moonlight with silhouetted foreground; "En Artois, Couché du Soleil" is much like a harvest moon; "A Pont-Aven" a cold gray early morning; and "En Rade, la Nuit Calme" a delicate harmony of blue greens in an evening effect.

The International Art Union exhibition at Chaine and Simonson's is interesting. "Un Coin d'Atelier," by Miss G. Wilkinson, awarded the Whitney-Hoff Museum Gift of 2,500 francs, is true in tone values and color. Miss A. Dannenberg's "Au Luxembourg," given the Whitney-Hoff Purchase Award, is a free handling in sunlight. Other names were Misses Adour, Ardron, Boznanska, Crompton Kemp, McClure, Nourse and Watkins. Miss Coover shows three frames of etchings in delicate line and a suggestion of color.

Mr. D. K. Kelekian has been invited by Dr. Sarre, one of the directors of the "Exposition des Arts Musulmans," to be held at Munich from the 15th of May until October, to exhibit his rare Oriental collection of Arabic and Persian textiles. Mr. Kelekian has been given a special room and his collection of some 350 Oriental textiles is said by Dr. Lessing, the authority, to be the finest of its kind in existence. Mr. Kelekian has just purchased in Spain a beautiful vase Hispano-Mauresque and in Egypt a wonderful bas-relief of the art and time of Cleopatra.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission, Mondays and Tuesdays, 25 cents. Free on other days.

Durand-Ruel's, 5 West 36 St.—Paintings by the younger impressionists.

Ehrich Galleries, 463 Fifth Ave.—Special exhibition of Old Masters.

Elite Art Rooms, 8 East 30 St.—Paintings by F. L. Thompson.

Fine Arts Building, 215 West 57 St.—Annual display by American Water-Color Society.

Folsom Galleries, 396 Fifth Avenue.—Special display of Persian miniatures and selected American paintings.

Gimpel & Wildenstein, 636 Fifth Avenue—Works of Henry Clews, Jr.

M. Johnson-Brown Co., 17 West 31 St.—Rare Old Cloissonne.

Macbeth Galleries, 450 Fifth Avenue—Woman's Art Club—Annual display

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Special exhibition of works by Whistler.

National Arts Club, 119 East 19 St.—Annual Exhibition by former pupils of the Art Students' League.

Photo-Secession, 291 Fifth Avenue—Caricatures by Marius De Zayas.

Scott & Fowles Co., 590 Fifth Avenue—Paintings by Harpignies and Weiss.

EXHIBITIONS NOW ON.

Old Students at Art Club.

The annual summer exhibition of works by former pupils of the Art Students' League is now open at the National Arts Club and will continue there through the summer.

Many of the pictures shown have been seen in the dealers' galleries and at the larger routine displays of the past and previous season, but it is a pleasure to study again several of these old favorites, while there is a good sprinkling of new work. Among the older canvases are E. L. MacRae's "Queensboro' Bridge," D. Putnam Brinley's "The Maple," Howard Giles's "Lake Louise," and Wilhelm Funk's "Mrs. Ernest Wiltsee," that charming modern Madonna, so marred by the careless drawing of the mother's left forearm and the babe's right leg, and also the same artist's delightful child's picture, "Little Marie."

The new works shown include a splendid sunset, "The Cloud Swirl," by Frank Vincent Du Mond, a good outdoors with figure and fine sunlight, "Bacchanale Repose," by R. V. V. Sewell, a strong cattle piece, "Plowing," by Howard C. Remick, and two strongly painted studies of the nude, by George C. Bellows.

Art at Century Club.

The exhibition now on in the Century Club is composed chiefly of works by American artists, loaned for the occasion, and contains many attractive pictures. Oils by A. H. Wyant, loaned by Mr. Wm. Macbeth, include a mountainous landscape, rich in color, a soft-toned autumn scene, and "Coast Scene—Ireland," a cloudy sky over sea and shore. Mr. Macbeth also loans a number of pencil drawings and three oils, by Homer Martin; the latter were "Honfleur Light," an after-sunset effect; "On Lake Ontario," and "Sea at Villerville," a small picture showing breakers rolling in on a sandy beach, and dated 1897. Paintings by Martin

owned by the club and shown are "Lake Sanford," with a rich, dark foreground and tall leafless trees, and lake in the distance with mountains beyond, and soft, cloudy sky. "Au Sable Valley" is also owned by the club.

Two portraits of children are by W. V. Scheville and Frank Fowler; "Crystal Bowl," a rich still-life, is by A. Vollon, and Carroll Beckwith is represented by a portrait of Mark Twain.

"Springtime," by Geo. H. Smillie, loaned by Mr. Chas. F. Smillie, is full of atmosphere, and "A Hillside," by Ben Foster, is rich and effective. John W. Alexander is represented by a marine view and an unfinished painting of a woman reading.

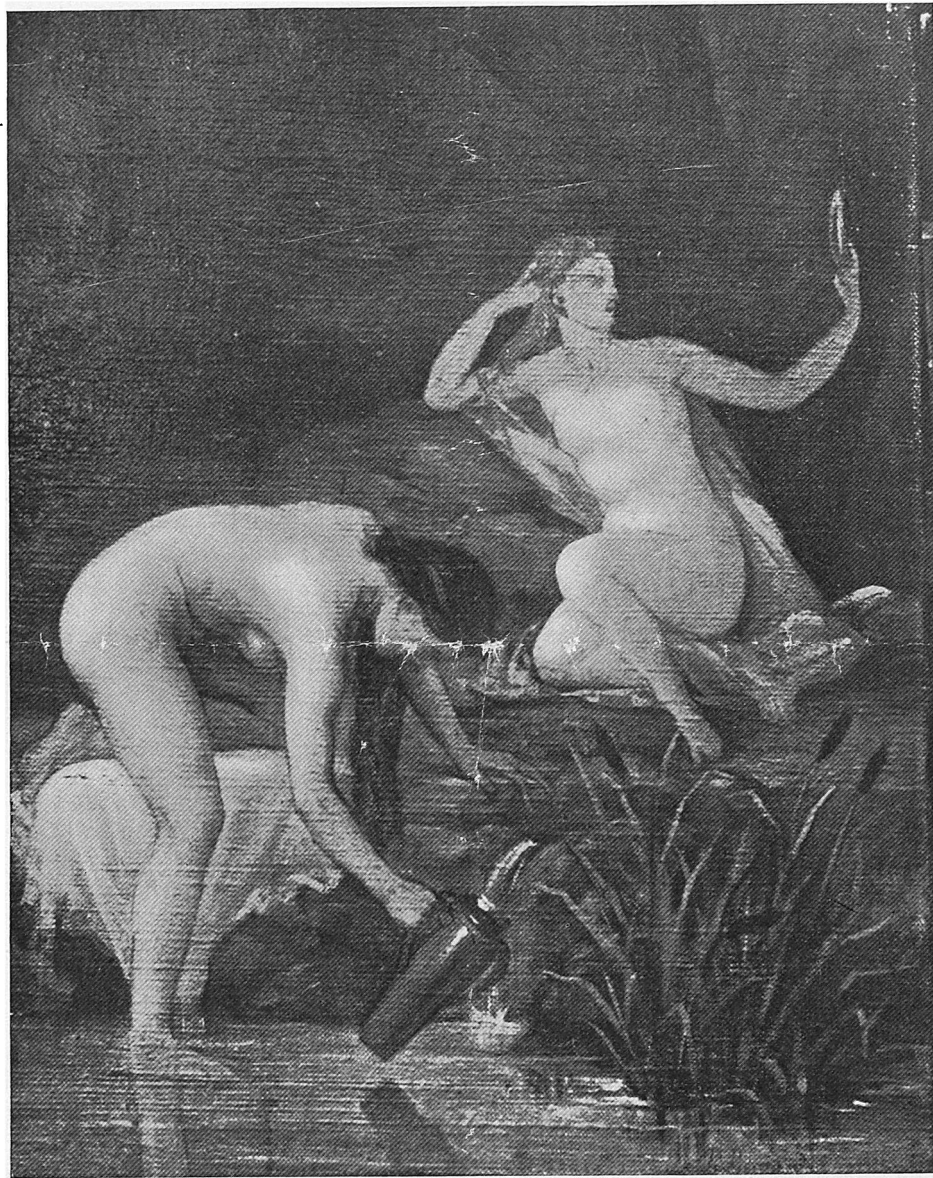
Among works by earlier Americans are a fine example of David Johnson, a small Kensett, two landscapes by Dougherty, "Hudson River, 1854," by A.

Benjamin Franklin's famous picture of Britain deprived of her arms and legs (her American colonies) and in a pictorial reference to budget troubles an Indian appears "taxed without representation."

The Boston Port bill (1774) is represented by a series of mezzotints described in "the Boston Port bill as pictured by a contemporary London cartoonist," published by the Grolier Club in 1904, and written by R. T. H. Halsey, from whose collection the greater part of the prints in the exhibit are drawn.

On the whole, the English caricatures were usually not unfriendly to America. There is a tendency to treat the latter as a wayward child, a dupe of her confederates, "Monsieur Louis Baboon" (France), "Don Diego" (Spain), and "Mynheer Frog," (Holland), which three are frequently and vigorously attacked, as is the home government. The American rattlesnake holding two British armies (Burgoyne's and Cornwallis's) in its coils, and ready for a third, is a striking production.

There are over 250 of these prints and are well worth a visit.



LA SOURCE.

By Puvis de Chavannes.

Recently sold by Durand-Ruel & Sons to Mr. Hugh Lane for the Museum of Art in Johannesburg, South Africa.

B. Durand, and a portrait of a man, full of charm, said to be by Stuart Newton.

There are watercolors by Bruce Crane, loaned by Mr. F. T. Hill, and "Cassolulumn Castle," by J. M. W. Turner, loaned by Mr. J. J. Higginson; "Farm Scene," by Rosa Bonheur, loaned by Mr. B. Tuckerman, and "Old Chelsea," by Paul Cornoyer, loaned by I. R. Wiles.

Political Cartoons at Library.

An exhibition of political cartoons dealing with the American Revolution and the events leading up to it will be opened on May 17 at Lenox branch of the New York Public Library.

An introductory group deals with the struggle between France and England for supremacy in the new world, and foreshadows the rise of Scotch influence at the English court. Then comes the stamp tax period (to 1773), the prints being nearly all friendly to America. One of these is

MUSEUM FOR SOUTH AFRICA.

The fine example of Puvis de Chavannes reproduced on this page is one of a number of exceptionally fine canvases recently sold by Durand-Ruel and Sons from their Paris galleries to Mr. Hugh Lane for the Museum of Art in Johannesburg, South Africa. Other pictures in the collection were superior examples of Monet, Sisley, Pissarro, the still-life painter Albert Andre and Boudin. The establishment of an Art Museum in so remote and so comparatively new a city as Johannesburg, and the wise selection by Mr. Lane of such pictures as those above mentioned for this Museum, are significant of the spread of the art interest throughout the civilized world.

HOLDEN SALE CONCLUDED.

There was lively competition among the large number of collectors present at the concluding sessions of the Edwin Babcock Holden Collections Sale. The grand total was \$102,078, which is close to the figure which Robert Fridenberg, the compiler of the catalogue, and the American Art Association, the auctioneers, calculated the collection would bring.

Thirteenth Day.

The total realized at the thirteenth day, May 5, was \$5,741. The most interesting item sold was a portrait by Col. John Trumbull of Hannah, oldest daughter of John and Abigail Stockton of Morven, Princeton, N. J., sister of Richard Stockton, New Jersey signer of the Declaration of Independence, and wife of Elias Boudinot, who was prominent in the American Revolution. The portrait was from the E. Frossard collection. A memorandum on the back is signed "J. T.," the painter's initials. After spirited competition the portrait was knocked down to Ernest Dressel North for \$860. It could not be learned for whom he was acting, but it was rumored that he bought it for Mrs. Alexander of Hoboken. J. N. Lewis paid \$67.50 for a miniature of John Andre, by Trumbull. "The Landscape, with Sportsman," an impression of an etching by Rembrandt, was bought by "Keppel" for \$102.50. Other Rembrandt etchings, "The Angel Appearing to the Shepherds" and "Christ Driving the Money Changers from the Temple," were knocked down to "Meder" at \$52.50 and \$45, respectively.

Fourteenth Day.

Mr. William R. Hearst was a large buyer at the last day's, May 6, sale. The total for the day was \$10,024. Mr. Hearst paid, through an agent, \$300 for a milk pitcher and cover, Niderville ware, (circa 1780), with the interlaced sypher "G W.," and interesting as having been presented by Martha Washington to Dolly Madison, who bequeathed it to her adopted daughter, Mrs. J. H. Causten. Mr. Hearst also paid \$92 for a chocolate pot and cover, pseudo-Lowestoft ware, eighteenth century, whose chief interest lies in the fact that it was presented by Gen. Van Ness to Dolly Madison, who bequeathed this also to Mrs. Causten. Other of the higher-priced items obtained by Mr. Hearst were:

A Washington pitcher, Liverpool cream ware, (eighteenth century), known as the "Monument" pitcher because it has an obelisk on which is a portrait of Washington, surrounded by weeping willows, &c., \$160; another Washington pitcher, Liverpool cream ware, known as the "States" pitcher, because the portrait of Washington is surrounded by a ribbon border with the name of the States, \$150; a Staffordshire plate in dark blue, in centre a view of Highlands, North River, showing the "Fulton" launched in 1813, and plying between New York and Albany, \$77.50; a Staffordshire platter, dark blue, with view of Mendenhall Ferry, Schuylkill River, above Philadelphia, \$100; another Staffordshire platter, dark blue, with centre, "Landing of Gen. Lafayette at Castle Garden in 1824," \$125; another Staffordshire platter, dark blue, with centre "Southwest View of La Grange, the residence of the Marquis de Lafayette," \$130.

A gold-mounted miniature portrait on ivory of George Washington fetched \$610. It is an oval, and was painted about 1775 by Charles Wilson Peale for Washington himself, who presented it to a Mrs. Israel, so tradition says, in recognition of valuable information given by her about the British Army and its plans. Mrs. Israel left it by will to Mrs. Hannah Faulkner Buck, whose grandniece disposed of it through Dodd, Mead & Co. in 1902. Confirmatory documents accompanied this miniature, which was finally knocked down to Robert Fridenberg.

COOPE SALE CONCLUDED.

High prices were the feature at the third and last day of the Coope Collection Sale, May 5, at Christie's, London. The grand total of the sale was 54,000 gs., or approximately \$283,500. A Louis XV. gold snuffbox brought \$9,187.50. An old Dresden enamel snuffbox went for \$1,522.50. A two-handled rock crystal bowl fetched \$3,150. A gold ornamented baton presented by George IV to Earl St. Vincent, the Admiral of the Fleet, brought \$992.25. A miniature by Dumont depicting an astronomer went for \$2,625. A portrait of himself by Cosway sold for \$630, a George II. silver gilt ewer for \$498.75, a Charles II. beaker for \$462, a seventeenth century silver gilt cup for \$1,575, and another silver gilt cup of the same period for \$2,520. A sixteenth century Flemish cocoanut cup went for \$908.25.

WITH THE DEALERS.

The art season in New York virtually closes this week, and with its close the ART NEWS, as usual, suspends its weekly publication and will, from now until October, appear only once a month. Many of the dealers have already sailed on their annual trips to Europe; the artists are fast departing for Europe or the country; the art schools will soon hold their closing exercises and another summer of quiet and dullness will begin.

Mr. Eugene Fischhof sailed on Tuesday for Paris on the Kaiser Wilhelm 2.

Mr. T. J. Blakeslee sails to-day for London on the Minnewaska.

Mr. Walter Fearon, of Cottier and Co., sails to-day for London on the Baltic.

Mr. Thomas E. Kirby, accompanied by Mrs. Kirby, will sail for England June 1. They will spend some time with their married daughter, Mrs. Midgeley, who lives near London, and will afterwards travel on the Continent.



KOUBACHA PLATE (XV Century.)
At Kelekian Gallery.

Mr. George Durand-Ruel will sail on June 4 for Paris on the Amerika.

Mr. John Duveen sailed on the Mauretania on Wednesday for London.

Mr. V. G. Fischer, of Washington, accompanied by Mrs. Fischer, will sail for Germany on the Amerika, May 21.

Mr. Jules Oehme, who has not enjoyed his usual good health of late, will probably omit his customary trip to Europe this summer.

Mr. J. H. Strauss will sail for Paris on the Deutschland July 2.

Mr. Louis Ehrich, accompanied by Mrs. Ehrich, will sail for London early in July. Mr. Ehrich has been detained later than usual this year owing to his desire to attend the Fortieth Reunion of his college class at Yale. The daughter of Mr. and Mrs. Ehrich was married at Delmonico's on Tuesday evening last to Mr. Weil.

William H. Coffin has recently finished a three-quarter-length standing portrait of Mr. Charles Knoedler, which is now at the Knoedler Gallery. The portrait is one of the best painted by an American artist in New York this past season, an admirable likeness, the head finely modeled, the pose easy and natural and the texture of the clothes well rendered. Both the artist and Mr. Knoedler are to be congratulated on this canvas.

In the window at Knoedler's there has been on exhibition during the week a full-length seated portrait of a handsome young matron by M. B. Busey. This portrait has attracted deserved attention from its good pose and drawing and rich and truthful color.

At the Kelekian Galleries, No. 275 Fifth Avenue, there are now some unusually fine specimens of Rakka, Sultana-bad, Persian lustre, Italian and Hispano-Moresque potteries.

The sale and exhibition in the Fifth Avenue Art Galleries this and next week are the last of the present auction season in these Galleries. Owing to the decision of several well-known families to make Europe their residence in the immediate future this sale is rich in beautiful and luxurious household appointments. Tapestries, Oils; charming old Color Prints; Bronzes, Porcelains, Marbles and fine Cabinetry will be features of the week's offering.

Mr. Silo, who will personally conduct this important sale (which opened yesterday afternoon), will sail for Europe June 11, on the Baltic, accompanied by his son, James P. Silo, Jr., and will return just before the opening of the Fall season—for which they have been called in council from abroad, by the directors and owners of foreign properties of extraordinary interest.

While abroad, the Messrs. Silo will attend the Carragh Races at Kildare—in which Mr. Richard Croker is a prominent participant—and also the races at Ostend.

RULINGS ON ART IMPORTS.

The Treasury Department recently made a decision relating to small importations of works of art which are to enter free of duty, by which these small consignments when not valued at over \$80, and coming through the mails or by express, may be entered upon the affidavit of the addressee although the declaration of the foreign shipper has not been received. The decision in the form of a letter to the Collector at New York is in part as follows:

"It is represented that the expense of giving a bond for the production of such certificates would ordinarily equal or exceed the amount of duty involved and would, therefore, practically deprive such articles of the right of free entry and that the same condition exists in reference to similar articles of small value imported through express companies.

"The Department is of the opinion that in such cases the interests of the revenue would be fully protected if an affidavit of the importer stating the facts required to be stated, in both the seller's or shipper's certificate, and the affidavit of the importer be filed upon entry, and you are therefore hereby authorized to accept in cases of importations of such works of art through the mails or express companies, valued at not more than \$80, an affidavit of the importer embodying the features of the declaration of the shipper or seller, and the affidavit of the importer in all cases in which the appraiser's return affirmatively shows that the articles fall within the provisions of said paragraph 717 of the Tariff Act."

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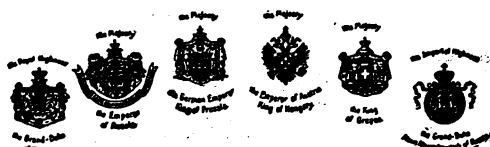
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